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POLI'S THEATRE

MRS FISKEL

When the clever Mrs Fiske appears at Poli's this evening in her new and brilliant success, "Love Finds a Way," she will undoubtedly face a large and fashionable audience; that is assured by the sale of seats already made There is a very friendly feeling for Mrs Fiske among Waterbury showgoers as well as others, not along be cause of her strikingly original and thoroughly accomplished methods of acting, but also because of the conspicuous courage she is showing in holding out against the powerful theatrical trust even after all the other leading stars have surrendered. As an actress in emotional plays she ranks among the best on the American stage, and always lends a charm to her productions by making them a complete and minutely artistic on the road as in New York. Company stage accessories and every detail of the play this evening are the same as in the recent metropolitan engagements, and the same that will be seen during her coming engagement at the Fifth Avenue theater in New York Before the regular play this evening a

#### "THE TURTLE."

curtain raiser in one act, entitled "A

Bit of Old Chelsea," will be present-

Waterbury show-goers will have chance on Friday evening at Poli's to see that great New York success, "The Turtle" which comes here direct from its run of 200 performances at the Manhattan theater. Few plays have caught on more strongly in New York for the reason probably that there is a delightful dash of wickedness in the plot and the carrying out of it such as is common to French plays. In adapting it from the French Mr Herbert has preserved much of the original chicness and Frenchiness, so that \* apepals to show-goers for the wickedness of its humor and fun. Everything points to its being fully as great a success on the road as it was in New York, for the production will be made in every way as complete and finished as it was at the Manhattan. Seats will go on sale to-morrow morning, prices being 25, 50, 75 cents. \$1 and \$1.50.

### JACQUES OPERA HOUSE.

F' HILL'S NEW YORK STARS.

The last performance by Gus Hill's New York Stars at the Jacques will be given this evening. The company has mad an excellent impression durse audience this evening. Prices J popular.

### "FAUST."

Joseph Callahan will open his engagement in "Faust" to-morrow evening at the Jacques. Waterbury showgoers need no special recommendation of this masterpiece of Goethe, and they will understand that a thorough ly good performance is assured when they know that Mr Callahan presents Lewis Morrison's version of the play in every detail. All the elaboratscenic and electric effects that enter nto the perfect presentation of the play are introduced by Mr Callahan. and the company supporting him is a strong one throughout. Prices are popular.

MEETINGS TO-NIGHT Winona lodge, D. of R. Mattatuck council, R. A. Eureka chapter, R. A. M. Toantick tribe, I. O. R. M. Court Fruitful Vine, F. of A. Court Fruitful Vine, A. O. F. Mattatuck lodge, N. E. O. P. Excelsior council, O. U. A. M. Friendly league cooking class

## CASTORIA For Infants and Children.

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BAVIS & LAWRENCE CO., Ltd. Prop's Perry Davis' Pain-Killer. POR SALE BY

ALL DRUGGISTS.

A THEATRICAL REVIEW

ANOTHER COMEDY BY CARTON.

the Gotham Stage.

The Success of "Lord and Lady Algy" - American Melodrama In the Ascendant-The Breaking Away of Blanche Bates-Julia Arthur and

The current attraction at the Empire theater is a comedy in three acts, entitled "Lord and Lady Algy." It is from the pen of R. C. Carton, the author of that delightful little play, "Liberty Hall," which was produced by the stock company of the Empire several years ago, with Henry Miller and Viola Allen in the leading roles. At the beginning it may be



H. CROMPTON.

well to state that, if Manager Charles Frohman be so inclined, "Lord and Lady Algy" will easily hold the stage of the Empire to good business during the remainder of the season. The cast is as fol-

	lows:
	Duke of Droneborough W. H. Crompton
3	Marquis of Quarmby Guy Standing
	Hon. Crosby JethroJ. H. Benrime
	Captain Standidge
	Brabazon Tudway E. Y. Backu
	Richard Annesley John R. Sumner
	Montague Denton
	Mr. Jeal W. H. Workman
	KinchJohn Armstron
	Swepson
	Mawley Jemmett Joseph Wheelock, Jr
	WykeFrank Brownle
	Lady Algernon Chetland Miss Millward
	Lady Pamela Mallinson Marian Gardine
	Ottiline Mallinson Lillian Thurgate
	Emily CardewLouise Maltmar
	Mrs. Vokins May Robson
	Mrs. Brabazon TudwayBlanche Burton
	It is remarkable what a little there

really is in the story of "Lord and Lady Algy" when one considers how agreeable an impression the play leaves with the auditor. It is made up of a series of episodes, each necessary to elucidate the pe-culiarities of the various characters, but these episodes are so delightfully con-trived that one would be satisfied to see and listen to similar ones six nights of the week. Mr. Carton, unlike many and in-deed most of the playwrights of today, outs pure English into the mouths of his reations. There are many bright speeches without the patent striving after epigram which has so seriously marred the work of at least one of the foremost of the English dramatists.

Lord and Lady Algy, a rather sporty couple, have contrived to disagree upon certain matters which appear to be all important to them, though they would seem absurdly trivial to the ordinary individual, and at the time of the beginning of the play they are living apart. Algy has bachelor's apartments in a flat, and his goody goody brother, who is a highly respected member of parliament, startles him with the request that he might invite a married woman to dine there with them. To this Algy consents, but the inopportune arof Lady Algy and later of the father of the young men upsets their plans. The misguided woman, who is the wife of a bone boiler, is anxious to get into society and gives an elaborate costume ball. There is a horse race upon which much depends. Algy's horse loses, and the one which his wife advised him to back, of course, wins. The young nobleman is in

Meanwhile his old friend the bone boiler as asked him to go to the ball for the purpose of talking to the former's wife about the folly of her ways. Algy has been dining freely, and when he arrives at the ballroom he is very tight. Practically the whole of the second act is devoted to the drunken loru s antics and mistakes The his wife and turns him out of the house.

The bone boiler's wife has determined o clope with the Marquis of Quarmby, Lord Algy's hypocritical brother, and they have arranged while Algy was intoxicated again to take advantage of his apartments. He, of course, has forgotten all about it, and when Mrs. Tudway arrives he en-deavors to dissuade her from her purpose. Lady Algy has won \$45,000 by the defeat of Algy's horse, and she comes to the conclusion that he is a pretty good sort of fellow, after all. She therefore returns to im, the bone boiler is kept in ignorance of the narrow escape of his wife, and all

It is so nice for a critic to declare con descendingly that, while such and such a part did not in any way fit such and such an actor, he nevertheless made the hit of his life in it. The statement has a comprehensive sound to it and fairly rings with the superior discernment of the writer. It is therefore not surprising that several of the New York critics have so spoken of Faversham's work as Lord Algy. In reality he is not particularly good in the first act. Indeed there are many actors in this country who would be better. In the third act he is excellent, but in the second act he is simply incomparable. I have never seen a drunken "bit" carried off by a male performer where there was not at least a suggestion of vulgarity, but Faversham was to the life the gentleman who had so far forgotten himself as to take a drop too much. So far from fitting him, the character of Lord Algy in the second act could not have better suited Faversham had it been especially written for him. He made the most of the opportunity, too, for in it he unquestionably

cored the hit of his life. Of the other players little but praise can be spoken. It is possible that Miss Mill-ward might considerably improve her

reading by endeavoring to drop the most offensive of her aggressive "Anglicisms" and at the same time reflecting that the same set or series of intonations applied to every speech will become monotonous in time, no matter how sweet they may have Octavus Cohen's Comments on sounded in the first instance. Still, she enunciates distinctly, so distinctly that every one in the house may hear her, and that is a strong point in her favor. I can-not help thinking, however, that it seems incredible that Mr. Charles Frohman should be serious in his reported opinion that Miss Millward is Viola Allen's superior as an actress. W. H. Crompton gave an excellent impersonation of the crusty and easily deluded old duke the father of Lord Algy and the Marquis of Quarmby. May Robson outrageously overdid and overburlesqued the role of Mrs. Vokins, the mother of Mrs. Brabazon. In fact, this character in itself is the only really discordant element of the It is yanked in by the hair of the head and ought to be yanked out with equal fervor.

VENING

The mammoth scenic revival of Anson Pond's old time melodrama, "Her Atone-ment," at the Academy of Music seems to be a success if attendance may be taken as a criterion, and it is generally the only criterion for which the average theatrical manager has the slightest use. Some members of the Astor battery who saw service in the capture of Manila are introduced, but whether or not the play is helped either in artistic or in drawing power by their presence is a point upon which authorities differ.

This is another production of the "Little Napoleon," Charles Frohman. He makes one elaborate melodramatic presentation at the academy each season. Hitherto he has gone to England for his plays, but it is now announced that if "Her Atonement" should prove to be as great a sucess as is anticipated he will hereafter buy American melodramas, produce them at the academy and then carry the whole equipment, including actors, to London. This will be reversing the usual order of things with a vengeance.

It is a long time since New York has seen a greater success credited to a prac-tically unknown actress than fell to the ot of Blanche Bates in Augustin Daly's production of "The Great Ruby." Bates, it will be remembered, had the role of Countess Charkow an adventuress in league with a gang of thieves. To use the vernacular, she made Ada Reban look like a mutilated 20 cent piece. Miss Bates was already made in a professional way, and it was generally expected that she would long remain a valued member of Daly's peculiar though thoroughly artistic organization. To the surprise of every one, however, after the second performance Miss Bates sent her resignation to Mr. Daly, to take effect as soon as possible. Mr. Daly was not at all feazed and re-plied that "immediately" would suit him perfectly. This may have somewhat wounded Miss Bates' pride, but it must have exactly chimed in with her plans, if the Daly version of the story be correct, for it is alleged that while she was still in his employ she had arranged with the Liebler company to play Miladi in their production of Grundy's version of Dumas' 'Three Guardsmen' at the Broadway heater next month. Miss Bates, on the other hand, declares that she left because she did not like to play in melodrama and otherwise found things in Daly's company

All honor to Julia Arthur, sterling art st and womanly woman! I heard the other day that a few months ago a version of "Sapho" was offered to her by its authors, who, I believe, are Frenchmen. She read the drama, which she pronounced exceptionally strong. Several of her confidential advisers declared that she could not afford to decline the piece, for, their opinion, it was as certain to add to er artistic reputation as to her bank account. The play in its general lines is said to be strikingly similar to "Zaza," in which Mrs. Leslie Carter has since scored an enormous success.

Miss Arthur hesitated only a little while; then she returned the work to its authors, much to the consternation of her onds of her seemingly inexplicable conduct, she s said to have declared that while she was deeply impressed with "Sapho" and would cheerfully produce it under ordinary circumstances, she was unwilling to exploit a play based, as that one was, upon what we may call for want of a better designation the "idiosyncrasics of immorality." Miss Arthur is said to have added that even in its present form this particular version of "Sapho" is practically certain to make a great deal of money for its exploiter. This openly expressed opinion of its pecuniary value makes Miss Arthur's determination to have nothing to do with the play all the more commend-

It may be argued by some of Miss Arthur's detractors that her position with regard to "Sapho" is hardly consistent when one reflects that "A Lady of Quality," in which she made her debut as bone boiler thinks he is making love to star, and which, by the way, is still the only play in her repertory which is abso lutely certain of drawing very heavy re



BLANCHE BATES

ceipts, has for its moving theme an episode which could hardly be discussed with propriety in the parlor of a family making the slightest pretensions to respectability. Such a statement, while being strictly within the lines of fact, would still not be accurate, for the reason that in "A Lady of Quality" only the dramatic possibili ties of the unpleasant episode are exploited. The matter is dwelt upon as little as possible, and when it is referred to, its suggestive phases are never touched upon. In one play a certain thing may be simply powerful situation, while in another it may be vulgarity pure and simple. And incidentally the individual who is unable to distinguish between the two must be possessed of a peculiar mental equipment. OCTAVUS COHEN.

# 



· NEW · TABLE LINENS

Colors Have Given Place to White in Most of the Embroidery - Fringes Are Not Seen

of the stores are filled with table linens, nothing radically new is offered. Everything must be hemstitched and drawn to be correct.

has to keep in condition. Another slight change that is noticeable is in the embroiderings on lunch cloths and doilies. In these the colors | that it will not be necessary to cut have nearly all given place to white. them in any other way than straight In fact most everything for the table across, but the scroll designs are not is shown in white only. Other novelties that are pretty are flowered or scolloped borders, the embroidery in white and the linen cut away from the button-holed stitched edge.
Of tray cloths some of the prettiest

have real lace around a border of hemstitch. One such had a border one and a half inches wide of hemstitch with lace two inches wide around it, and an elaborate pattern of drawn work with tiny butterflies about every two inches in the drawn work. This was of handmade natural linen.

Another of fine linen, with an embroidered edge, buttonhole stitch, with trailing arbutus worked in the corners. always so arranged, and the effect trimmed with Irish hand-made lace. This is made in an oval shape.

Some pretty tray cloths are shown in Momie linen with two-inch plain hemstitched borders.

Luncheon cloths are made from one to two yards square. A very pretty one has a wide hemstitched border, about five inches in depth, with tiny flowers the border, with a cluster on two cor- fringed towels requiring so much time der, not over two inches wide, with are gradually going out, and the hemmaiden hair ferns and large bunches of 'stitched ones taking their place.

HILE the linen departments | piece. In these one sees more scrolls than in the others. But some pretty

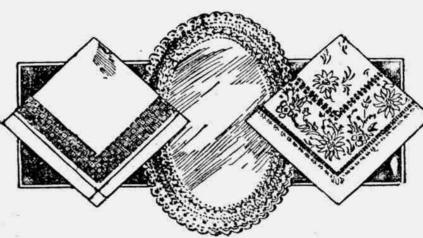
many beautiful things in fruit and floral designs are also shown. From buying tablecloths from the piece it is well to insist on having them cut with the design instead of straight Fringes are not seen at all either in across, even though you have to pay towels or table linen. This will be a for a few inches more. In this way, welcome innovation, as the fringes were | while the end of the cloth will not always be straight, it will look much better. Most of the fruit and floral designs shown in the piece are so made



A Tex Cozy.

Also one of fine Irish linen damask | where the scroll is broken in cutting straight is bad. Some of the merchants say that they cut them straight, not because they consider it right, but because the customers demand it. As a rule, they advocate cutting with the design, regardless of how crooked the end may be.

Towels, like table linens, are hemstitched instead of fringed, because of on the Dresden design scattered along | their being much more serviceable, the ners. Another has a hemstitched bor- after they are laundered. But these



Late Novelties Offered in Table Linens.

lilacs in natural colors, and also pure | Large Turkish towels are shown in white ones, scattered along one side. unusual numbers. They are not only white, with a wreath of daisies around bathroom. They are shown in light the scalloped edge. One with a deep- gray and browns, principally with large inted edge embroidered in white has a cluster of tulips tied with ribbon on each side.

a border of four inches of this style of lined and frilled with plain silk. Andrawn work. Then a space of six inches other pretty one may be made of natand another border of the Mexican ural linen embroidered with a floral

with good effect into some of the lunch shade. cloths shown. One of these, about one yard square, has a scroll pattern of Battenberg three inches wide, and with corners eight inches in depth. In the center of this cloth is a small pattern to match the edge.

The Battenberg designs are also used in some of the very handsome center pieces shown, but the designs are of course much smaller. One that I saw was round with a small pointed edge, pugilist's reign is with a scroll pattern about three inches from the edge, the corners of which reached to the center of the piece. Another one was about 18 inches square, loon business aftwith an oak leaf pattern of the Batten- erwards, either as

Still another center plece that is pret- prietor or a barty is of drawn thread work, of pure tender or a horrilinen, 14 inches square, and worked all ble example. But over with the drawn thread pattern it's likely that not butterflies in the corners.

some are seen in pretty scrolls. A pretty one, with napkins to match of stitched pattern has a wheel design, and a center piece which is very elaborate with Marguerites and ferus.

A breakfast cloth of white double damask, with a narrow border of the nothing like the common idea of a prize palest gray blue, with a medium-sized napkin to match, was one of the prettiest things shown in table linen. Another pretty tablecloth with

fruit design, had a border about 12 inches wide of peach leaves and the cloth had the fruit with short stems scattered over it.

Still another, with a fruit design, had a narrow hemstitched border with small bunches of strawberries and a few leaves scattered over it.

Some pretty designs are shown in tablecloths that are taken from the

Still another has a scalloped edge in used for the bath, but as mats for the oriental designs in brilliant colors.

A novelty for the dining-room is the tes cozy. It is used to cover the tea Many of the prettiest lunch cloths are or coffee pot to preserve the heat for shown with Mexican drawn work. One the tardy ones, and may be made of of these a yard and a half square has sirang printed silk in various designs. design and initial, being finished with The Battenberg work is introduced a silk cord, and lined with felt of light SARAH M. DAVIDSON.

FATE OF THE EX-PUGILISTS.

Many of Them Are Engaged in the Saloon Business in New York and Elsewhere.

What becomes of the ex-pugilists? In spite of John L. Sallivan's 12 years of championship, a

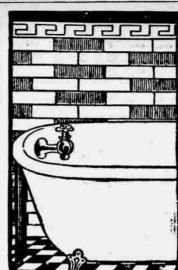
usually short. He generally gets into the saa nominal pro-

in a design called the wheel and with one man in ten can What Is Usually the Pogtell the present ilist's Last Fight. Tablecloths are shown principally whereabouts of any ex-champion exin floral and fruit designs, although cept Corbett and Sullivan. Jack Mo-Auliffe has become a useful example. His name is never seen in print except the finest double damask, made for a in connection with some police court round table, three and a half by six case. Peerless Jack Dempsey, one of yards, has a hemstitched border one the best men that ever stepped into the inch wide, inside of which is a pattern ring-for the life of me I don't rememof ferns and Marguerite. A wider hem- ber at this moment whether he is dead or alive.

Kid McCoy says he is going to study medicine. He has the appearance of an intelligent, quiet, gentlemanly fellow, fighter. But don't we all remember when Corbett was called "Gentleman fornian was as fine-looking a fellow as you could ask to see.

Maybe McCov will carry out his idea fruit natural size. The center of the of retiring and becoming an ornament 316-Electric Light station (private) to society. Since Morrissey I have known of two pugilists of note doing this-"Prof." Mike Donovan, who teaches boxing in an athletic club, and Billy Edwards, the famous bouncer and stakeholder of the Hoffman house.

> It is not a long list. OWEN LANGDON.



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A COWORKER IN ART.

Effort to Be Made by Woman's Club of New York City to Elevate Standard of Artists' Models.

The pioneers of the women's club which is called the "Art Workers for Women" announce that they are clubbing for sociability's sake. That there could be a woman's club without a more definite purpose than this was incredible. Investigation proved that this purpose was not sociability, but the protection of the artists' model.

The new club had its origin at the Art Students' league, New York city. It purposes to lift the woman model from her present indefinite social status and raise her, first, to the level of a coworker in art; second, to the position of a social equal.

The model, say these earnest young eformers, has never received her due. While a beautiful model is indispensable to a beautiful picture, the artist alone receives the credit for the finished work. The model as a coworker is a new idea, which it is to be the mission of the club to sustain.

Another purpose of the club is to accustom artists and models to meet and drink tea together and discuss art. The models so far have not manifested any



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vate). 36-Waterbury Brass Co (private). 37-Corner Cedar and Meadow Sts. 28—Corner Grand and Field Sts. 42—Corner South Main and Clay Sts. 43-Waterbury Watch Co (private).

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ton Sts. 51—Corner Baldwin and River Sts. 52—Corner Franklin and Union Sts. 53-Waterbury Clock Co Case factory

(private). 54-Corner Clay and Mill Sts. 56-Corner Liberty and River Sts. 57—No 5 Hose House. 58—Corner Baldwin and Stone Sts.

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214—Waterbury Clock Co Movement factory (private). 216-Corner North Elm and Cherry

251-Corner Round Hill and Ward Sts. Jim?" And in those days the tall Cali- 311-S. N. E. Telephone Co building (private).

-Corner Bank and Meadow Sts.

313—Randolph & Clowes (private). 315—American Ring Co (private). 318-Holmes, Booth & Haydens (private).

321-No 4 Hose House. 323—Corner Washington avenue and West Porter St. 324-Corner Charles and Porter Sts. 325-Corner Simons St and Washington avenue.

412-Tracy Bros (private). 582 Corner Baldwin and Rye Sts.

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MEADOW STREET STATION.

and Springfield). WORCESTER-7:00, 8:35 a. .m; 12:35 (via Springfield 4:05, 8:09) p. m. PUTNAM-7:00 a. m.; 12:35, 4:05 p.

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PROVIDENCE, NORWICH, NEW
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8:09 p. m. ALBANY—Via Plainville, 4:05 p. m. TOWANTIC—8:05 a. m.; 5:18 p. m.
SOUTHFORD, POMPERAUG VAL-LEY, SANDY HOOK, HAWLEY-VILE, DANBURY—8:05 a. m.; 1:50,

5:18 p. m. BREWSTERS. POUGHKEEPSIE NEW YORK, FISHKILL LAND-ING, NEWBURG, ALBANY, SYRA-CUSE, BUFFALO, CINCINNATI, ST LOUIS, CHICAGO and all points west and south-8:05 a. m.; 1:50 p. SUNDAY-Bristol and way stations.

8:30 a. m., 5:30 p. m.; connects at Bristol with Electric line for Hartford and waystations. C. T. HEMPSTEAD, General Passenger Agent, Boston, Trains arrive at Boston, Old Colony Station, Plymouth Division, N. Y., N.

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tion, Waterbury.

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5:00 p. m. FOR NEW HAVEN (via Derby June-

tion) -6:35, 8:12, 10:50 a. m.; 1:28, 2:48, 4:45, 6:08 p. m.

Return (via Derby Junction), 7:00, 8:00, 9:35 a. m.; 12:00, 2:39, 5:35, 7:50, 11:20 p. m.; Sunday, 8:10 a. m., 6:15 p. m. (via Naugatuck Junction). FOR BRIDGEPORT-6:35, 8:12, 10:50 a. m.; 1:28, 2:48, 6:08 p. m.; Sunday,

7:15 a. m., 5:25 p. m. Return, 7:10, 9:40 a.m.; 12:00, 2:30, 5:35, 7:50 p. m.; Sunday, 8:15 a. m., 6:30 p. m. FOR ANSONIA-6:35, 8:12, 10:50 a.

m.; 1:28, 2:48, 4:45, 6:08, 7:00 (mixed) p. m.; Sunday, 7:15 a. m., 5:25 p. m. Return, 7:45, 8:29, 10:21 a. m.; 12:31,

3:10, 6:13, 8:20, 11:50 p. m.; Sunday, 8:46 a. m., 7:02 p. m. FOR WATERTOWN—6:45, 8:38, 11:17 a. m.: 1:30, 4:03, 5:00, 6:12, 7:03, 9:05, 11:20 p. m.; Sunday 9:30 a. m., 7:45 p. m. Return, 6:08, 7:42, 10:22 a. m.; 12:44, 2:17, 4:22, 5:19, 6:29, 7:36, 11:00 p.

Sunday, 6:44 a. m., 4:54 p. m. FOR THOMASTON-8:33, 11:12 a. m : 3:58, 6:58 p. m.; Sunday, 9:25 a. m. Return, 7:43, 10:23 a. m.; 2:20, 5:41 p. m.; Sunday, 4:57 p. m. FOR TORRINGTON—8:33, 11:12 m.; 3:58, 6:58 p. m.; Sunday, 9:25

Return, 7:20, 10:00 a. m.; 1:59, 5:18 p. m.; Sundav. 4:33 p. m. FOR WINSTED-8:33, 11:12 a. m.; 3:58, 6:58 p. m.; Sunday, 9:25 p. m. Return, 7:00, 9:40 a. m.; 1:40, 4:55 p.

m.; Sunday, 4:10 p. m. C. T. HEMPSTEAD, Gcn Pass Agt.